

BULLETIN OF
THE ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY

UNIVERSITY OF TORONTO, JANUARY, 1930

No. 9



A
CYCLADIC MARBLE STATUETTE
C.3000 B.C. FROM PAROS



MARBLE FIGURINE AND MARBLE WATER JAR

c.3000 B.C. From Paros.

THESE two objects, both of Parian marble, were found together on the island of Paros. The figurine, 7 1/2 ins. high, which is female and one of a rather rare but well-known type of primitive statuette, known as "Cycladic" from the fact that they mostly occur in the Cyclades, is square and flat. The parts of the body are indicated in a rough and ready fashion, the breasts by lumps and the arms and legs by incised lines in the marble. The long neck and curved nose are very remarkable, and give the figure an aspect strongly suggestive of certain tendencies of moder-

nistic art, in a collection of which it would not be felt as out of place. The marble is the finest Parian, which the Greeks, two or three thousand years later, were to employ for their best statues. The figurine was probably a votive one, for dedication to some goddess in her shrine.

Accompanying it was found the water jar, also of Parian marble, 5 5/8 ins. high. This has a stopper in the form of a small drinking cup with edges delicately curved and smoothly finished for drinking. Around the body are four ribs, each pierced with a string-hole for suspension. The jar has a tall but narrow footstand, tapering upwards. As in the accompanying figurine, the marble is very fine and translucent; this is especially noticeable where it is thinnest.

J. H. I.



CYCLADIC MARBLE STATUETTE (PROFILE)
C.3000 B.C. FROM PAROS

SUMERIAN GOLD STATUETTE FROM EGYPT

c.3000 B.C.

THE Sumerian gold statuette, of which two views are shown, was obtained from a peasant near Thebes in Egypt about 1907 and has been in the Museum since. It is 8 3/4 ins. high, and consists of thin beaten gold over a bituminous core. The gold was laid on in several pieces, there being divisions, *e.g.*, at the neck and across the chest. The gold was kept in position by small studs driven through holes along the edge of the gold pieces into the underlying core. Some of these holes are visible in the figure, *e.g.*, at the neck and across the breast. The head is much more carefully



CYCLADIC WATER JAR OF PARIAN MARBLE

c.3000 B.C. FROM PAROS

worked than the rest of the figure, a characteristic which has appeared in a number of the objects found in the last few years by Mr. Woolley and others at Ur of the Chaldees, and other sites in Mesopotamia. The features are typically Sumerian, *e.g.*, the shaven head, bird-like face, and beard, which is carefully indicated by incised lines. The importance of the statuette, as coming from Egypt, consists largely in its bearing on the question of the relations between Mesopotamia and Egypt in the fourth millennium B.C. From Mr. Woolley's recent excavations at Ur, it would seem to be established beyond doubt that the Mesopotamian culture is considerably the older of the two. It is hoped to publish a more detailed account of the statuette elsewhere.

J. H. I.

ROMAN COINS FROM THE WEYMOUTH BAY ESTATE HOARD

IN the summer of 1928 one of the most important hoards of Roman late 4th century coins yet unearthed was found on the Weymouth Bay Estate, Overcombe, Weymouth. The owners of the estate, Mr. A. J. Mayne, of Overcombe, Weymouth, Mr. R. B. Taylor, of Hendford Lodge, Yeovil, and Mr. W. E. Tucker, of Marlands, Yeovil, most generously asked Mr. F. S. Salisbury to make selections from the hoard, as its historical value began to appear, for presentation to several Museums known to be specially interested in such a find. The Royal Ontario Museum is fortunate in being the recipient of a representative set of fifty-four coins chosen from



SUMERIAN GOLD STATUETTE FROM EGYPT

C.3000 B.C.

the hoard by Mr. Salisbury, to whom, for his trouble, along with the generous donors above mentioned, we take this public opportunity of recording the thanks of all those interested in the progress and development of the Museum.

The importance of the hoard has been pointed out by Mr. Salisbury in a paper read to the Royal Numismatic Society in January, 1929, and in several articles and letters to "The Western Gazette" of February 1st, March 22nd, and April 5th of this same year. The coins are poor and insignificant as coins, but this was usual with all the Roman money of the late 4th century A.D., a period of nearly unparalleled debasement and carelessness of execution in the mints. The present hoard is, however, both larger and better preserved than any other of the period which has yet been adequately published, and its value lies in the light it throws on the relation and organization of the various mints during that obscure half-century.

Those who wish to understand the full significance of the hoard will naturally consult Mr. Salisbury's paper in *The Numismatic Chronicle*. All that is possible here is to indicate a few of the interesting facts revealed by a study of the coins, and illustrated in the selection given to the Museum. There are several specimens of Constantius and Constans with the two Victories meeting, an interesting feature which arouses Jewish reminiscences and suggests comparison with the cherubim in the Tabernacle (Exodus XXV 18-20); this comparison, as Mr. Salisbury points out, is not the work of chance, for at this time the pagan Victory was in process of changing over to become a Christian symbol.

An example is included of Constantius II showing the Emperor standing and holding a globe and spear, the signs of his power over the whole world (*orbis terrarum*). "The spelling of the legend SPES REIPV-

BLICE (Hope of the State) is interesting"—I quote Mr. Salisbury—"for the final E for Æ. Evidently the process has begun by which the diphthong came to be pronounced like French *é* acute, as Latin *praesentem* became French *présent*." The change, however, is not yet fully established, for in the next reigns the spelling SALVS REIPVBLICÆ is restored.

It is a well-known fact that almost all the coins of Honorius minted in Rome omit the initial aspirate of the Emperor's name, thus, ONORIVS; the Gallic mints, on the contrary, retained it (though whether they pronounced it is not known). Here in this hoard occur eleven coins of Honorius, minted in Rome, and retaining the initial H. What is the explanation? It is to be remarked that in all these examples the name is in the Genitive, D N HONORI AVG, a form always rare, and unexampled for this period. Mr. Salisbury reasonably suggests that there was a Latin 'cockney' at this time in Rome, which was sufficiently official to penetrate into the orthography of the Mint. In the Toronto selection are included specimens of all three types, showing the normal Roman legend omitting the H, the rare legend in the Genitive retaining it, and the usual Gallic legend with the aspirate. This alone constitutes an acquisition of very great interest and importance.

When Maximus, after seizing Gaul in 383, invaded Italy also in 387, he set up his Camp Gate type in Italy, and initiated a new type of a single Victory in Gaul. On his defeat by Theodosius in 388, this Single Victory type was for a very brief interval minted by the latter at Siscia and Aquileia. As Theodosius and his two fellow Augusti, Valentinian II and Arcadius, proceeded to recover Italy, the single Victory type was transferred to Gaul (388 A.D.) to which it was thereafter confined, being replaced in Italy by the type of Victory dragging a captive to the left. The single Victory type from Aquileia and

Siscia is so rare that it thus becomes practically possible to say of any group of late 4th century bronze, from the type alone, even though the inscription is indecipherable, whether it was minted in Gaul or Italy. In the Weymouth hoard there were no specimens of the single Victory from Aquileia and only two from Siscia, neither of which, however, is included in the Toronto selection.

Included also in the gift received by the Museum is a coin struck by the usurper Eugenius in 392-4, probably at the Arles mint, though the mint mark is not certain. There are, however, four such coins of Eugenius from the Arles mint in this hoard, which strongly supports the assigning of our example to the same mint. It was the finding of these coins which first definitely proved that Eugenius had gained control of the city of Arles.

There are many other coins of interest in the acquisition, but enough has been said to indicate the very considerable historical value of the gift to the Museum and the University. Students and others wishing to examine such a piece of evidence for the period will be gladly welcomed.

J. H. I.

AN ARCHAIC IVORY STATUETTE OF THE EPHESUS TYPE

ILLUSTRATED here is an ivory figure belonging by its style to the well-known series of ivory statuettes found beneath the foundations of the earliest temple of Artemis at Ephesus, and dated to the 7th or 6th century B.C. It is 4.1 ins. high, in relief (the back being unworked), and like others among the Ephesus figurines, bends forward slightly when seen in profile, owing probably to the shape of the tusk from which it was carved.

The present statuette was obtained in the spring of 1925 from a refugee from Asia Minor. It represents a female, probably a priestess rather

than the goddess herself (like the Korai from the Acropolis at Athens) standing stiffly to the front. She is in about three-quarter relief, and clad in long Ionic chiton and himation, the latter falling in symmetrical folds in front to just below the waist.

On the lower hem of the chiton is a broad pattern of swastikas alternating with a number of short horizontal strokes: the whole is enclosed by two incised lines on either side. Her right hand held across her body, holds a lily, whilst with the left she grasps her left breast. Her hair is done in broad, interlacing waves, surmounted by a head-dress, with a plait falling on either shoulder. The face is flat, the eyes almond-shaped and projecting. The form of the body is entirely

concealed, in the usual archaic manner of this type, except for the breasts and feet, which latter peep out from under the lower edge of the chiton, as in the statue of Hera from Samos. A section through the legs is columnar and almost square. The whole has been covered with a grey-green, lead-coloured tint apparently intentionally; this, however has flaked off from the sides and back.

These ivory figurines are rare survivors of a class of sculpture of which we hear much from literature, but which have mostly perished. The gold and ivory statues of Pheidias



IVORY STATUETTE
OF
EPHESUS TYPE

were not an isolated phenomenon; these small figures from Ephesus, as well as those discovered in the precinct of Artemis Orthia at Sparta, are amongst the ancestors of his chryselephantine Athena. The ivory, and probably the art of working it also, came from the East and South, Africa and India. It is pleasing to be able to add this example to those already known¹.

J. H. I.

¹Those who want further information regarding this class of statuette will consult *Brit. Mus.: Excavations at Ephesus*, by D. G. Hogarth, pp. 155-185, pls. XXI-XXXI, and *Annual of the British School at Athens*, Vols. XII-XIV, *passim*, which describe the Spartan ivories.

BRONZE POLE END AND ANCIENT GREEK OR GRECO- ITALIAN MODEL CHARIOT

THE two recent acquisitions here illustrated from different sources, are grouped together for mutual comparison.

The bronze pole end was found in the Vardar Valley and probably belonged to an ox wagon; it is 5.6 ins. (14.5 cms.) long. From the end project three heads of regular boucranium type, and six forelegs of oxen. The whole of the socket is engraved with hair to suggest the hides. The whole thing is rather naive, a characteristic of the mid



BRONZE POLE END FROM MACEDONIA
VI CENTURY B.C.



ANCIENT GREEK OR GRECO-ITALIAN MODEL CHARIOT
IV-III CENTURY B.C.

Vith century Greek sculptors, as evidenced, *e.g.*, on the metopes from the Sicyonian Treasury, or Temple 'C' at Selinus.

The model two-horse chariot or biga is 10 3/4 ins. (27.3 cms.) long; it has a curved upper edge in front, and is decorated with a large boss on either side. The pole terminates in a curved crossbar with loose rings, and at its junction with the body of the chariot there springs off vertically a curved projection which soon bends sharply downwards, to end in a point modelled in the shape of a fillet. The wheels are four-spoked. Behind, to either side, are curved projections similar to that in front of the chariot-box, but inverted. The whole is covered with a light green patina, and is in very good condition. It was acquired by purchase and would appear to have been found in a tomb on the Venetian Coast. From comparison with contemporary Greek sculpture and vases, the type is Greek rather than Etruscan and was very probably made in Greece and imported into Italy like the many vases of the time which are found in tombs in Italy.

Readers desirous of further information will compare the present chariot with *e.g.*, the famous Etruscan chariot from Monte Leone in the Metropolitan Museum, New York (*v.* Miss G. M. A. Richter, *Greek, Etruscan, and Roman Bronzes*, New York, 1915, pp. 17-29).

J. H. I.

JADES FROM THE COLLECTION OF WU TA CH' ÊNG

THE Museum has recently purchased several pieces of ritual jade from the collection of the late Wu Ta Ch' êng, author of "Ku Yu Tu Kao" 1889, to whom Laufer pays the tribute of a "disciple to his master" in the introduction to his own book on Jade. With their addition the Museum has now an adequate collection of the

early ritual and symbolical jades, consisting of examples of every important type. Apart from the excellence of the pieces, they are particularly interesting, coming as they do from such a famous collection, and many of them being the originals of the illustrations in "Ku Yu Tu Kao".

After the death of Wu, the collection passed into the possession of his daughter who had married the eldest son of President Yuan Shih Kai. They had been individually wrapped in newspaper and placed in a packing case with the label "Ku-Yu" on the side. The written names on the parcels appeared to be in the handwriting of Wu himself.

Out of his collection the Museum has acquired twenty-nine pieces. Illustrations of three of them, NB.1912, NB.1960, and NB.1946 have been duplicated in Laufer, fig. 35, 34, and 30 respectively. Wu used NB.1911 (Yen Kuei) as an illustration, while quite probably the pi, NB.1965, NB.1966, and NB.2383 are likewise illustrated by him.

The earliest piece of these twenty-nine is the Shang dynasty dagger of burnt jade, 31.5 cm. long, the point being broken. It has all the characteristics of the early ritual dagger: the grooved and serrated handle sharply distinguished from the blade, the usual hole, and the two-edged blade curving backwards to the point. In this specimen the blade is not smooth and flat, but has a slight wave barely perceptible to the eye, one at the centre, repeated at either edge. This dagger forms a companion piece to the other Shang dagger in the Museum collection, which is particularly interesting for its wafer-like thinness.

Of the two dance axes in the collection, NB.1958 is, I think, the most interesting. It is 14.5 cm. long; there is a slight variation in the width, one side being straight, the other curving gradually outwards to the blade. The indentations are unevenly placed on the sides, one being



JADE RITUAL KNIFE AND AXE
FROM THE COLLECTION OF WU TA CH' ÊNG

.5 cm. higher than the other. They consist of a small projection of ridges and grooves. The butt itself is worn and corroded as if the surface had been eaten with some acid; the colour of the rest of the axe is a soft pale green with touches of buff. It is translucent.

There are two other large axes. One is illustrated. It is 23 cm. long, 11 cm. at the butt, and 14 cm. at the edge and is in colour a soft dull brown. It can be seen from the illustration that one side is badly chipped and worn. The companion piece is considerably larger, 26 cm. long, 15.5 cm. wide at the butt, 16 cm. at the cutting edge. There are distinct wheel marks on either side. The butt and one side of the cutting edge is badly chipped. In colour it is a greyish brown with splotches of darker brown. The hole is unlike the usual cone-shaped opening, but pierces the blade obliquely and is the same diameter on either side. The cutting edge in both cases is adze-shaped.

The chef d'oeuvre of the pieces is, however, a pre-Han ritual knife (illustrated), interesting not only for its shape, but distinctly lovely in colouration, one side being a golden brown, shading to pale cream and flecked with dark chocolate. There is an undertone of green particularly towards the flaring end. The other side is uninteresting, a dull grey, grained with brown. The illustration admirably shows the shape except for the slight bevel to form cutting edge. It is 28 cm. long at the cutting edge, 31.5 cm. long on the other side, 11.5 cm. wide at the flaring end, the edge of which is rounded but not sharpened, and 9 cm. wide at the other end. Towards one end it is translucent.

In addition to the knives and axes mentioned, there is an interesting series of eight writing tablets, showing the greatest variation in length, width and colouration.

R. M. H.

XVI CENTURY OAK DOOR FROM SUSSEX

THE fine old oak door now in the Museum is worthy of more than passing attention. The first thing that attracts our notice is its solidity and massive strength, its bold mouldings and its numerous iron studs. Possibly some surprise is felt at the curious irregularity of the framing of the arched doorway.

This very fine example of English domestic architecture came from the old house of the family of BUXHULL near Robertsbridge, which lies in the heart of the historic iron founding district of Sussex*. This industry of iron founding has existed in Sussex from very early times. It is mentioned in Caesar's Commentaries (B.C. 55) and flourished exceedingly throughout the middle ages. The last furnace (that belonging to the Earls of Ashburnham) was only finally blown out in the early years of the nineteenth century. It reached its highest activity in the fifteenth and sixteenth centuries. Many records are in existence relating to this period, and, especially during the sixteenth century, frequent petitions were made to restrict the continued burning of the forest timber at the iron works. John Speed in his atlas, (*Theatre of the Empire of Great Britain*, published 1611) speaking of Sussex, says, "The commodities of this county are many and divers, both in corn, cattle, woods, iron and glasse, which two last as they bring great gain to their Possessors, so doe they impoverish the Countie of Woods, whose want will be found in ages to come, if not at this present in some sort felt."

Many Acts of Parliament were passed to try to arrest the destruction of the forests. In 1543 it was enacted that in "cutting coppice woods at 24 years growth, there shall be left and unfelled, for every acre, 12 *Standils*

*(See Rudyard Kipling's tale, "Hal O' the Draft" in "Puck of Pook's Hill" for a living description of this very country).



OAK DOOR FROM SUSSEX
XVI CENTURY

or *Storers of Oak*". Also an Act of Elizabeth, (Cap. 19, 1585) reads, "Whereas by the over great negligence of iron works which have been and yet are in Sussex, and Kent, it is thought that the great plenty of timber which has grown in those parts hath been greatly decayed and spoiled and will in time be utterly consumed and wasted." It therefore "forbids the erection of any mills or furnaces, except upon Ancient Sites." However, in spite of these efforts at control, the industry continually increased right through the seventeenth century, owing, very greatly, to the manufacture of cannon. These were produced in large numbers (incidentally it may be mentioned that legend says that the first iron gun was successfully cast in this county) and such furnaces as were within reasonable distance of rivers had the guns taken by water to the nearest port and shipped thence to London—or to some foreign Power. (To check this also, Acts had to be passed). The mention of the destruction of the oak trees in these Acts reminds us of the great importance of the timber of Sussex and Kent for ship-building purposes. Act after Act was passed to protect these forests, and especially the oak trees, and we have the curious position of the same owners working the furnaces, and yet burning the timber which they were ordered to preserve. A recent author has truly said, "It was a curious blending of industries in Sussex, this iron founding and agriculture combined, where almost every landowner farmed the land above and below the surface, and every labourer could steer a plough, or lend a hand at the iron furnace."

This apparent digression helps to explain our door in the Museum. Here we have a splendid example of the timber of Sussex; and its iron work direct from the old house where it has been since 1500. It needs but little imagination to visualize the pride with which the original owner installed his great hall door. Made

on his own estate, from his own timber, with the iron work wrought by his own men. This door has remained, where it was first placed, for over four hundred years. It owes its fine condition to the fact that at some later date a porch had been placed over it which greatly protected the doorway from the weather. Its immense strength demonstrates that it was built at a time when protection from the lawless was a primary consideration. Even today, the old house, now a farm, is isolated from the world; hidden down narrow winding lanes, knee deep in mud throughout the winter months.

T. S.

LINOLEUM BLOCK PRINTS

BY E. H. SUYDAM

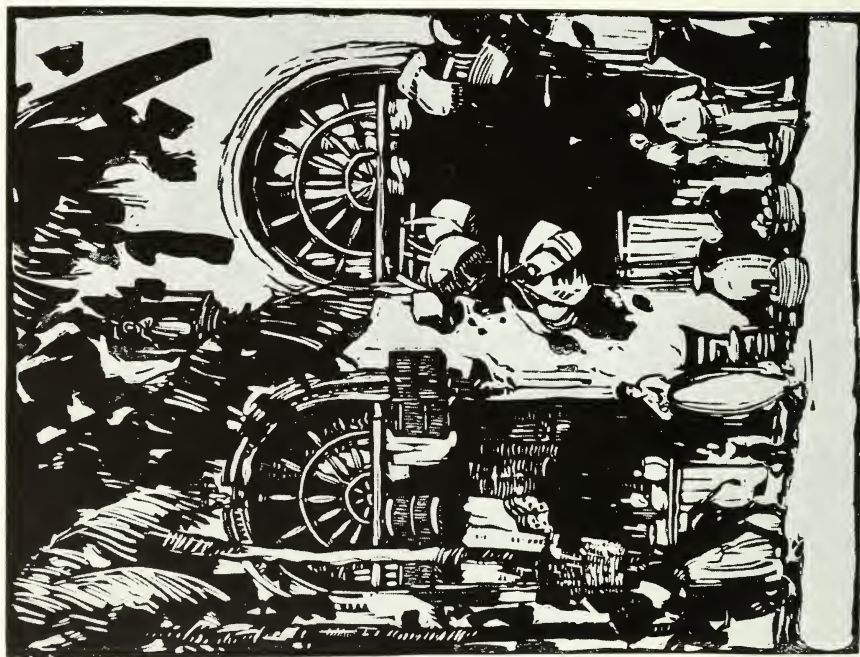
It has always been the policy of the Museum to follow the evolutionary principle in the acquisition of articles for any of the departments. That is why the block prints, acquired through the purchase and the kindness of Mr. Suydam, apart from their intrinsic charm, are such an important addition to the department of prints and drawings. They represent the modern interpretation of the block print and as such are direct descendants of Albrecht Dürer and his predecessors.

Indeed Mr. Suydam would seem to have greater affiliations with his predecessors than with Dürer, for that great master depended largely upon broad and bold lines to obtain his effects, but Mr. Suydam has dispensed with lines, using rather strong contrasts of light and dark, thus reverting to the method of those crude hackings representing the saints or members of the Holy Family which were practically the only pictures of the devout mediaeval peasant.

It is a far cry from these to the sophisticated works of E. H. Suydam, yet there is a close similarity and a



(2)



(1)

BLOCK PRINTS, BY E. H. SUYDAM

(1) NATIVE SHOP, PANAMA

(2) TRADE WINDS

degree of sympathy between them.

Mr. Suydam has been particularly successful in his arrangement of the large masses of black and white, for herein lies the secret of success in block printing. Just as lines affect us emotionally in their arrangement, so do masses have a similar powerful influence when they are arranged with attention to variety of area division and a resultant harmony. In his "Trade Winds", the full force of the wind is admirably contrasted with the comparative calm beneath the shelter, while in the "Native Shop, Panama", there is achieved the garish sociability and noise of a tropical city.

There can be no penumbra in block prints, none of the gradations of shading from black to white as in mezzotint: so scenes with clear-cut outlines are particularly well adapted to this method of interpretation. At least it would seem to be true from the great attractiveness of Suydam's Southern prints. Here there is the impression of brilliant sunlight and tropic heat, contrasted with the cool darkness of interiors and of forest growth.

The absence of colour is not missed. They suggest all the colours of romance, permitting the imagination to visualize the tropic scenery in all its gorgeous reds and greens, oranges and purples, rather than shocking the unsophisticated eye by the extremes of a Gauguin.

R. M. H.

SPECIAL LOAN EXHIBIT OF GREEK SCULPTURE

By the kindness of Dr. H. M. Tovell, Honorary Keeper of the Prints and Drawings, the Museum is able to have on exhibition for a few weeks two fine works of Greek Sculpture in his possession: a beautiful fifth century head of the late archaic period, about 470-60 B.C., approximately half life-size, said to come from Olympia; and a portion of a fourth century grave relief showing a female figure. These will probably be on view in the Greek Room by the time this notice appears in print, and it is hoped that all interested in Greek Art will take advantage of this opportunity to examine for themselves works of a class which is probably the least well represented in the Museum collections. Our warmest thanks are due to Dr. Tovell for his generosity in loaning these pieces to the Museum, where everyone may have a chance to see them.

The recently acquired Loutrophoros, or ceremonial vase, with a marriage scene, by Polygnotos, will also be on view by the time this appears.

J. H. I.

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